THE

# CREMONA

THE MAGAZINE OF MUSIC.

With which is incorporated

# 'THE VIOLINIST,' The Record of the String World.

THE HONORARY OFFICIAL ORGAN OF THE OPUS MUSIC CO.

Vol. V. No. 61.

December 16th, 1911.

TWOPENCE.

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## Bows for Stringed Instruments.

BY MAURICE MCLEOD.

(Continued from page 46, Vol. 4.)

This bow was probably used as a double bass bow, although it is possible to play the violoncello with it despite its length, 2ft. 6gin. It has a definite cambre, a black nut—cut after the manner of the old Italian ones of ivory—and a turned ivory screw with the iron screw-pin going right through to the end. The stick is half an inch in diameter, tapering down to a trifle less than three-eighths of an inch. It is stamped on the lower slope of the nut T. SMITH twice (one over the other) in Roman capitals. The bow is unusually light for its size and, but for its rather clumsy make, I should regard it as Italian. The head follows the Italian ogre manner and is nicely finished underneath with two chamfers meeting, thus making a flat V section. The hair is fastened direct into both head and nut in the usual way of to-day, but of course it has no slides or surface-plates. The nut is slightly sunk to receive the hair seven-sixteenths of an inch wide.

Edward Dodd, of Sheffield and London, was the first of this name to make bows, a name which even to-day is justly celebrated. Born at Sheffield in 1705, he died in London at the great age of 105, and is buried in St. Bride's Churchyard. He worked in Salisbury Court, Fleet Street, which is now almost entirely devoted to the book and newspaper trades. Meredith Morris¹ says he 'made much improvement upon the form of the bow in use in this country before his time.' However, he does not enlighten us as to what these improvements were. But I should say, to draw a bow at a venture, that he adopted Italian ideas which had not before been utilized by English makers. These would consist mainly in the cambre, the screwing nut, and arrangements to facilitate re-hairing. These are exemplified in the example under discussion.

The eldest son of Edward Dodd is the best known maker of the family, but in my opinion he is not so fine, except at his very best, as his nephew James, the son of Edward Dodd's second son James. Edward's third son was Thomas, who, in his turn, had two sons, Edward and Thomas.

<sup>1</sup> British Violin Makers, 8vo., London (Chatto & Windus), 1904, p. 106,

Of Thomas Dodd, senior, Meredith Morris says: 'He did not make many instruments himself, but he employed very clever workmen to do so for him. He was first of all a bow-maker¹ in Blue Bell Alley, Mint Street, Southwark, and, in 1798, he became a violin-maker and dealer, opening a shop in New Street, Covent Garden, and moving in 1889 to [92] St. Martin's Lane, Charing Cross. . . The instruments which bear his label are mostly the work of John Lott and Bernard Fendl, two excellent workmen. Dodd's genius, however, brooded over them whilst fashioning these significant instruments, like a mighty spirit brooding over a formless void. He was an enthusiastic connoisseur, with a heart and mind steeped in Italian lore, and he brought his knowledge to bear upon the work at every turn.' When they were ready 'in the green' Dodd would overhaul them and varnish them himself, getting as much as £50 for a violoncello.²

I mention these details to show that a man of his fastidious taste would certainly take infinite trouble to get the best bows, and I have not much doubt that James Dodd, his nephew, supplied him with the desired article.

Now to retrace our steps and consider John Dodd named 'the English Tourte.' First, I must warn amateurs that, like the labels to be found pasted into fiddles, all marks on bows should be ignored. Every good maker has had his marks forged, and several inventive genii have added to a maker's marks yet one more! Many bows are to be met with stamped 'Dodd'—especially in auctions—which he never saw and, to make confusion worse confounded, a dealer had an exact copy of Dodd's stamp with which he used to mark all sorts of bows—good, bad, and indifferent. Such was the fame of Dodd's name that this stamping was a sure passport to a speedy sale!

At his very best John Dodd was a fine workman, but so rarely did he do himself justice that I am afraid the lustre of his name is now much dimmed. In the first place, and a very important one to-day when certain passages—e.g., Schumann—require the full length, he frequently made his bows an inch, or even more, short.

This was unfortunately due to his enforced economy, thanks to his predeliction for the bottle. His story has been told in many books, but it must again be put on record. Born in 1752 at Stirling, he died in 1839 in Richmond Workhouse, and his remains lie at Kew. First he became by trade a gunsmith's fitter, then a scale maker, both trades requiring the greatest accuracy, which would no doubt stand him in good stead later on. When he started the bow business is doubtful, but probably as he would find his father doing so well at this trade and getting old he would assist him, although I find no actual record of this being the case. However that may be Dr. Sellé, a native of Richmond. Surrey, sent Vidal his reminiscences of John Dodd, which I translate freely :- When I was twelve I first knew John Dodd at Kew. He then made me a violin bow, remarkable for its length and its elegance. His patron in this town (Richmond) was an eminent professor, Mr. Richard Platt. He and I have contributed largely to support him, not only by buying his bows, but also by assisting him when he was in need of the ordinary necessaries of life. We paid him a visit in the Richmond Workhouse, where he died of bronchitis on the 4th October, 1839. at the age of 87. He was buried at Kew-not at Richmond, as Foster says in his work.3 In stature small, he rather waddled than walked; he was negligent in his dress, wearing an old worn-out coat of the most wretched description, short trousers, and a broad-brimmed hat. He was very regular in his irregular way of visiting the publichouse four times a day—some would not think that often-for his favourite tipple " pearl." He always refused to take an apprentice, stating he wished to teach no one his method of bow-making, and from a reliable source we learn that he refused an offer of £1,000 to impart his secret. On his death-bed he

A brewer first, see Violin Makers', C. Stainer (Novello), 8vo., 1904, p. 23.

<sup>2</sup> The Violin: its famous makers and their imitators, George Hart. London (Dulan & Schott), 8vo., 1885, p 292.

The History of the Violin, by W. Sandys, F.S.A., and S. A. Forster, London (J. R. Smith), 8vo., 1864, p 160.

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was asked what religion he professed, Roman Catholic or Protestant, and his answer was, "a little of both." Another description of Dodd occurs in an interview which S. George had with Dr. Sellé. It has been a moot point whether Dodd ever saw a bow by François Tourte. S. George thinks not, and I agree. He points out that the births of these respective artists were Tourte 1747, Dodd 1752, and later goes on to say:—"I do not think a man of such a taciturn, secretive disposition, would have been likely to readily adopt the methods and copy the work of another maker." And although there has been apparently a conveying tendency to the modern design of head all through, the Tourte head is undoubtedly the most beautiful, the most perfect in every way. His was the master-hand that did what others had been trying to do. Dodd, working, as I believe independently, came very near it. . . . Dodd's work—fine as it is—is distinctly earlier in spirit than that of his great French rival.

(To be continued.)

1 The Bow, etc., London, 12mo., p 37.

The London Trio .- Mme. Amina Goodwin, Messrs. Simonetti and Whitehouse continued their Brahms season on Monday evening, November 27th, at the Æolian Hall. Owing to sudden indisposition Mr. Whitehouse (cellist) was absent, and Mr. Patterson Parker stepped effectively into the breach. The programme opened with Schubert's Trio in B flat, op. 99, and later, with the assistance of Mr. E. Tomlinson (viola), Brahms' Quartet in G minor was rendered. The skilful work of all performers was greeted with hearty applause by a large audience. Signor Simonetti played, unaccompanied, Bach's Chaconne in masterly style. Mr. Harry Alexander, the possessor of a light, clear and pleasant voice, sang groups of French, German and English songs, in which Miss L. Risby proved a helpful accompanist. We may mention specially La Montagne Noire' (A. Holmès), the martial 'Chanson de Route' (P. Puget), and 'Wie bist du meine Königin' (Brahms). It is a pity that the words of the songs' contained several misprints. The next concert will take place on January 8th, at 8 p.m., with Miss Wynifred Manby as violinist, and Mme. Amina Goodwin as piano soloist.

Miss Adela Hammaton and Miss Muriel Pickupp.—These ladies gave a varied programme at the Æolian Hall on November 22nd, but we must admit that Miss Pickupp is not equal to the Tchaikovsky Concerto (first movement), if only because of the necessary challenge by comparison with others (Mr. Sewell played the difficult accompaniment excellently). In the delightful D minor Sonata of Schumann (op. 121) the ladies were fairly well at home, though we thought the first few bars too slow, and the last movement was taken unnecessarily fast. The two middle movements were well played. Miss Hammaton essayed Glazounov's Sonata in E minor

(op. 75). It was vigorously given, but strikes us as somewhat uninspired. The middle movement with spinning-wheel effects pleased the numerous audience best. On the whole, 'Tango of Arbos' seemed best suited to the violinist, who is possessed of considerable technique. Welcome relief was provided by Mr. J. Adams (tenor), who favoured us with some songs of Brahms, Stanford and Roger Quilter, but his voice has not the lyric quality we long for.

John Powell.—A very fine recital was given on December 6th at the Queen's Hall, under the immediate patronage of His Excellency the American Ambassador, by John Powell, on the pianoforte, when the following programme was brilliantly given:—Mozart, Sonata (F major); Brahms, Sonata (C major); Chopin, Nocturne (D flat major), Study on the black keys, Etude (C sharp minor), Scherzo (B minor); Liszt, 'Gnomenreigen,' Mazeppa.' That the artist was enthusiastically applauded we need hardly say, for John Powell and his interpretations are always worth hearing.

Miss Lydia Stace, with a fine programme, drew to the Steinway Hall on Nov. 30th a small but keen set of musicians, and we were sorry that Miss Stace hardly did herself justice from nervousness. However much is overlooked at a premiere, and with such an ambitious set of examples to interest, the critic felt somewhat disarmed. This much we think is clear, that Mr. Holbrooke is to be congratulated on a very talented pupil, but one who is by temperament rather a technician of the cold kind. She is somewhat lacking in romantic feeling. Sinabine's work is graceful and well constructed, and we wonder more of his work is not played, as well as such a fine piece as Zulakireff's 'Islamey,'once heard not forgotten.

# 'The Violinist.'

Carl Flesch, who made his first appearance in London at the Queen's Hall, on Nov. 15th, is without the slightest doubt a very excellent violinist, thoroughly meriting the splendid accounts of his playing that preceded his coming. In his performances he combines a flawless technic with musician-ship of the highest order. His programme, containing as it did, such works as the Beethoven and Brahms' Concerti, and the great C major Adagio and Fugue of Bach, gave him ample scope to show himself a player whose interpretations are as rechnically perfect as musically satisfying. The extremely exacting cadenzas written by Joachim for the Beethoven work were given with a fluency that we have rarely seen; while the last movement of this concerto was rendered in a manner that must have been a revelation to many of the well-known violinists we could discern in the hall. Although we did not admire the occa-sional lapses in intonation that occurred in the Bach work, nor always agreed with his interpretation in the same, it was nevertheless, by reason of its clearness, and also on account of the splendid exhibition of artistic bowing it afforded, a very noteworthy performance. We shall look forward to Carl Flesch's reappearance with very great pleasure.

At his second recital Carl Flesch disappointed us a little. We do not mean that his technic was less good than when we first heard him; on the contrary it was, if possible, still more clear and accurate. It is to his interpretation of Mozart that we took exception; surely the exquisite second movement of the A major Concerto need not be dragged out in slow monotonous sweetness. certainly admire artistic restraint, but when the restraint takes the shape of altering the whole meaning of a movement, we must admit that it is overdone. Nevertheless, the classic style suits Herr Flesch best, and although his interpretations of the new Suk Fantasia, and of the Joachim 'Hungarian' concerto were excellent ones, the impression that we will retain will be the one of his rendering of the Beethoven concerto at his first recital.

Messrs, Joseph Williams, Ltd., have a new manual on the piano by Charles F. Reddie; it is entitled 'Pianoforte Playing on its Technical and Æsthetic Sides.' Price 3/- nett. It is illustrated with numerous musical examples from Bach, Beethoven, Brahms, Bridge, Chopin, Czerny, D'Albert, Debussy, Gardiner, Glazounow, Greig, Haydn, Liszt, Mendelssohn, Mozart, Saint-Säens, Schubert, Schumann and Weber.

Walenn Quartet.-The programmes prepared by the Walenn Quartet always contain something of great interest, and the first concert of the season at the Æolian Hall, on Nov. 14th, was no exception, as a 'Phantasie by Haydn Wood was performed for the first time by these gentlemen. This composition, which gained a prize in the 'Cobbett' competition of 1906, contained three movements a fine spirited allegro risoluto, an andante, and a breezy allegro moderato-all of which were heard to advantage in the capable hands of the Quartet. Beethoven's String Quartet in F minor was delightful in each movement; if one felt any preference it was perhaps for the delicate and subtle rendering of the larghetto and allegretto. Much enthusiasm and vigour were expended upon the Pianoforte Quintett in C minor (Donanyi) which closed a highly successful evening's work. In this Miss Olive Blume joined the players as pianist. This performance was in every way remarkably brilliant, and left nothing to be desired. Miss Jean Waterston contributed some old Scotch · songs seldom heard, and gave them with much unaffected ease and simplicity. She was recalled several times, and was most successful in her choice repertoire. Miss Louie Heath accompanied the singer sympathetically.

W.R.M.

The Misses Eyre. - It is always pleasant to have an opportunity of hearing the Misses Eyre at the Æolian Hall, and their concert on Dec. 9th was as usual well supported by an enthusiastic audience. On this occasion Miss Joyce Eyre, a young pianist, made her first public appearance. She is a gifted girl, and plays with much taste and feeling. Her rendering of Bach's 'Solfeggietto' and Schuman's 'Warum,' were good, and she was greeted with much applause. The Misses Eyre contributed a pianoforte trio (Haydn) with great skill and beauty, and later were equally successful in their rendering of Brahms' Pianoforte Trio in C. These ladies make a feature of vocal trios of old English songs, usually unaccompanied. Some of the most charming of these were: 'I, returning from the village' (J. de la Borde), 'O, happy Fair' (W. Shield), while a group of trios of Ernest Walker-'Say, dainty dames,' 'Urchins and Elves,' 'To music, etc.,'—gave great satisfaction. Mrs. Eyre, in the latter songs, proved to be a delightful accompanist.

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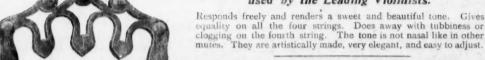
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# Miss Nellie Chaplin's Renewal of Ancient Dances and Music.

By M. DUNCAN.

ON Saturday afternoon, November 25th, Miss Nellie Chaplin gave a delightful performance of Ancient Dances and Music, under the patronage of H.R.H. Princess Louise, Duchess of Argyll, in the Gymnasium of University College.

The first item given was the Pavane accompaniment by Lyrics of Henry III of France (1588), which was danced with dignity and stately grace. Then followed the gay and lively Galliard; this was again accompanied by words and music of the 17th Century. Bach's Concerto if F minor for harpsichord and string quartet, was finely rendered—Nellie Chapman playing the harpsichord which was made by that great master, Kirkman, in 1780.

Following this, Majorie Newman gave the solo dance namely the (quick) Coronto—the music by Edward Hooper, 1552-1621, an Elizabethan composer of some merit. The dance was introduced from Italy into France in the 16th century by Catherine de Medici.

in the 16th century by Catherine de Medici.

The (slow) Coronto followed, danced from the music given in Playford by Daisie and Dorothy Bowett with much grace. The charm of the dance lies, not only in the beauty of the steps, but the great grace of the arm movements. Two charming solos on the Viola da Gamba were given by Mabel Chaplin. The instrument was made by Barak Norman in 1718, and lent by Mr. Arthur Hill. La Napolitaine was decidedly the most pleasing of the two.

The Sarabande by Dorothy Bowett, and music by Destouches, 1672, one of the composers who succeeded Lulli at the Court of Louis XIV. It is a dance of Arabic-Moorish origin of the 12th Century, of a wild character, but was transformed into a stately measure

by the French.

Flora Mann and Lillian Berger gave a fine rendering of Purcell's 'Let us wander' and 'Sound the Trumpet.' The marvellous blending of the voices was, we must say, very beautiful. Kate Chaplin played with feeling on the Viola d'Amore, which was made and lent by Mr. G. Saint-George, the piece chosen being 'Plaisir d'Amour,' by Martini (1741-1816). A lively peasant dance, the Rigaudon, was danced to beautiful music by Paisible

(1709). The accompanying words, 'Ah Chloe, when I prove my passion and confess my pain,' sung by F. Dunbar, added much charm to the dance. The Minuet was danced with stately dignity and grace accompanied by the harpischord to the charming music of Dr. Philip Hayes, of Magdalen College, Oxford, called 'The Lady Elizabeth Spencer's Minuet.' This dance, which opened all balls for 150 years, originated from an old Oranle in vogue in the old Province of Poitou, and entered Paris in 1653. Dr. Arne's Sonata IV (1710-1778) was responsible for the music of the Gavotte, accompanied on the harpsichord by Nellie Chaplin. It is a joyful, lively dance, and followed rightly after the stately minuet. The Minuet and Gavotte were danced by Marjorie Newman, Daisie Bowett Marjorie Jewson, Elsie Routledge, Messrs. J. Napper and H. Norris.

During the second portion of the programme the following typical dances were given: The Lilt (Scotland), danced by Marjorie Jewson with real knowledge and intuition; the Tambourine (France), music by Rameau (1863-1764), a lively dance of Provence; and the Bourree (France), music by Mouret, 1742. Both these were danced by Elise Routledge and Dorothy Bowett.

Robert Herrick's 'Bid me but live,' to music by Henry Lawes (1652), was rendered with much feeling, and an Irish Folk Song, 'The Cuckoo Madrigal," both sung by Flora Mann—the latter with all its difficulties—was beautifully given. An Irish Reel effectively closed

this part of the programme.

The third portion was given up to five Quaint Old Dances of England, taken from Playford. The first was 'Chelsea Reach,' the second 'Once I Loved a Maiden Fair,' with song sung by John Saville—the words, though of a later period, were particularly suited to the dance. The third, 'The Kettle-Drum and Kissing Dance,' which one could well imagine on a village green. The fourth, 'The Dargason,' said to have been danced in Henry VII's reign. The last 'Stanes' Morris Dance,' accompanied with the words 'Come, O ye young men, come along.'

'The Dargason' and 'Stane's Morris Dance' were danced by eight ladies and gentlemen members of the South Place Ethical

Society.

Messrs. Breitkopf & Hartel are publishing a delightful handbook on 'Beethoven's Sonatas for Violin and Pianoforte,' by S. Midgley, at 1/6 nett. It is illustrated with musical examples, and contains an analysis at the end. The same firm have just introduced a new damp-proof E string, which is especially prepared with the idea of winter, or damp weather, or the seaside.

## The Player Piano.

HERE is probably nothing that makes for the homeliness and happiness of a a British household more than the Piano, an instrument which the old house of JOHN BROADWOOD, and afterwards Kirkman, brought to a perfection, which obtained in no other country. Since that time not alone music has marched forward, but invention has of late placed the Piano in the proud position of being a necessity in every house-hold, both small and great. Music now appeals to every Briton perhaps as never before. The Piano not only accompanies every instrument, every voice, even that king of instruments— the Violin—and its satellite the 'Cello, but portrays for us sunshine and cloud, joy and sorrow, pleasure and religion in our everyday life. The Piano conveys to us peace and rest from the stress of the day's work, or lightens our thoughts, and if we are tired of the day it makes us forget the worries and competitions of the moment in bursts of merriment. The player is able to throw off the troubles of mind and body, and find comfort and strength to step forward to the fight.

These are no small matters to be grateful for, but it is an acknowledged fact that to do this the instrument which commands the greatest power of expressing, not only the music, not only the composer's thoughts, but the moods, the soul of the player is the one which must of necessity be the one for us.

For some time England seemed to be troubled with a 'sleeping sickness,' which it was feared would kill the industry in this country. Our rivals not only crept steadily up, but went ahead by leaps and bounds, till we found the foreign-made instrument not only on our markets but in our homes, because they obtained a wonderfully sympathetic and beautiful tone when the instrument was newly made. All this has now been altered, and the chapter is not only closed, but relegated to past history by the discoveries of John Broadwood & Sons, and the arduous research work undertaken by them which has produced the Steel Barless Piano.

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great influence upon the tone of the Pianoforte, and John Broadwood & Sons, as a result of continuous experiments carried on during a long period, have perfected a construction which, like so many other great improvements, is a beautiful simplification of design, and at the same time immensely facilitates the production of tone-quality of hitherto unobtainable purity and breadth.

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pose, could not be manufactured.

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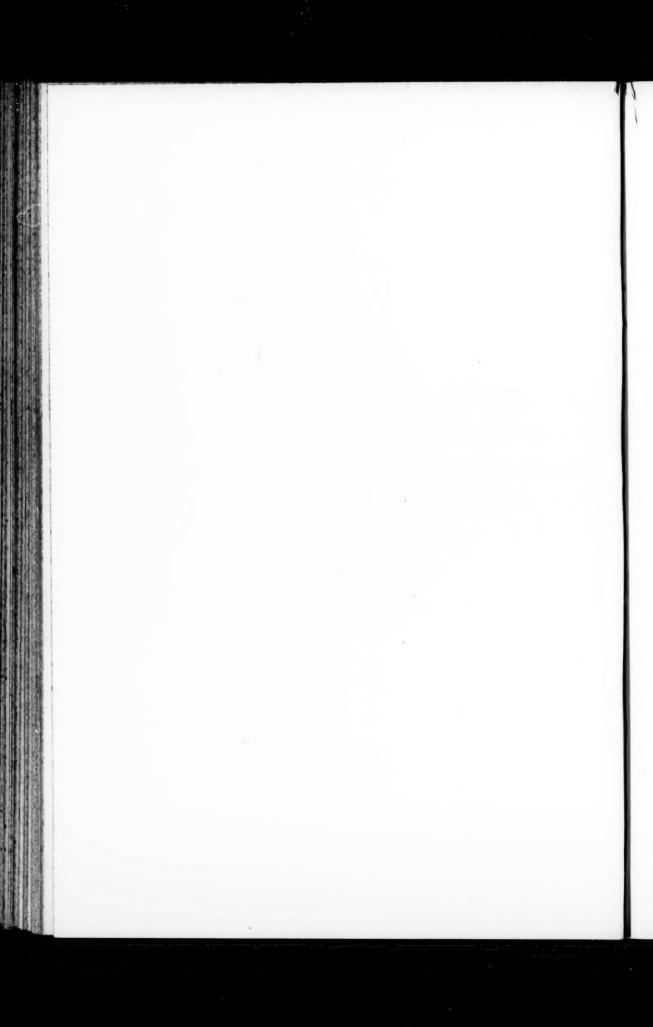
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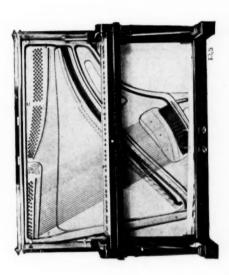
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### Longings.

How often our passionate hearts cry out
For a glimpse of the far away!
To exchange life's mystery, sorrow and doubt
For truth's clearer and fuller ray.
For 'the other side of the hills' shows fair
In the setting sun's golden light,

And surely the joys that we seek are there, Though hidden from our longing sight.

But the dim blue distances hide the view
That our eyes are aching to see;
What treasures are there for me and for you!
What snatches of sweet melody!
On 'the other side of the hills' there lies

Fulfilment of our earthly dream;
Fair visions of love and of joy that arise,
And things are what really they seem.

Not so! Lift thou thine eyes unto the hills, From whence thy sure help shall appear—To Him whose rare pity the whole earth fills, To whom we can ever draw near.

The Lord Himself is thy keeper, and He Shall shelter with infinite love The storm-tossed on life's wild turbulent sea, And guide to the haven above.

All Saints' Day,
1911. EMILY

EMILY A. HILL.

Miss Mania Seguel, whose concert took place at the Æolian Hall on December 2nd, has on many similar occasions proved herself a true artiste, and possesses not only the technique necessary for a really successful performer, but has the rare delicacy of tone that is all too frequently lacking in these days. Her programme was admirably arranged, varying from the classic to the modern com-The Sonata in F (Mozart) was given poser. with great charm, also an Aria in A minor (Rameau). A graceful prelude of Theodore Holland was given for the first time; it was interesting to note that this composition was dedicated to Miss Seguel. The Chopin group -including Valse in F, Nocturne in F sharp, and Impromptu in A flat-all gave great satisfaction, and the artiste kindly accorded two encores. The last item of this very satisfactory concert was the Rhapsodie Hongroise of Liszt, which exhibited the exemplary technique and brilliancy of Miss Seguel's perfor-She was the recipient of many mance. charming floral baskets. W.R.M.

At the Æolian Hall on Nov. 18th, Mr. Gustav Havemann, in conjunction with Mr. John Wysmann, gave their third recital of violin and pianoforte music. The former is a pupil of the late Dr. Joachim, and came prepared with a rather unusual programme. The

opening Sonata in A minor (Emanuel Moor) was performed for the first time in England. Of the composition we cannot say much in favour, nor of the method of attack, though, in justice to the artistes, several interruptions occurred, as is frequently the case with the early items on the programme, The concert piece of Leopold van der Pals (dedicated to Gustave Havemann) was a decidedly strange and wild composition, and performed with almost undue excitement and disregard of Fräulein Samuelson accompanied tempo. Mr. Havemann in this work, and at times there seemed a lack of unanimity. In the last group of violin solos Mr. Havemann achieved a more marked success. His rendering of the two Spanish dances of Sarasate, and of Tambourine (Rameau), were most inspiriting. These compositions seem to suit his temperament better than the weightier works. Mr. John Wysman gave a brilliant rendering of Chopin's Fantaisie in F minor, followed by a fascinating Etude of d'Erlanger, and two pieces by Liszt. He was recalled several times. Mr. Havemann's next concert in London will take place in April, 1912. W.R.M.

We do not often have the pleasure of hearing Finnish musicians, but judging by the performance of Mr. Lennart von Zweygberg at the Æolian Hall, on November 28th, their quality is of a high order. This gentleman is a cellist from Helsingfors, and he not only proved himself well equipped technically, but had much artistic feeling. The Brahms Sonata in F major was rendered with bright In this the tone and refreshing freedom. artiste was associated with Mr. John Wysman, who at times did not seem fully in accord with the cellist, who possessed a more artistic interpretation than the former. suite in G major for violoncello solo (Bach) was magnificently rendered, the Sarabande and Gigue evoking considerable applause. In the last group of cello solos Mr. von Zweygberg was accompanied by Miss Ethel Brigstock; these last included a Chant Triste and Humoresque, by Arensky. Mr. Wysman contributed some pianoforte solos with much skill, notably Etude de Concert (D'Erlanger) and 'Venezia e Napoli' (Liszt). W.R.M.

It should be universally known that the music by John Crook to J. M. Barrie's Play is published at 3/- nett by Messrs. Price and Reynolds. Of course our readers will have guessed that we mean that successful children's and grown-ups' play 'Peter Pan, or the Boy Who Wouldn't Grow Up.' The music is charming, and not difficult for even young hands, and is a delightful asset in the home.

### The Ancient Dance-forms

By JEFFREY PULVER. (Continued from page 117).

THE CHACONNE AS A DANCE.

When we say that the Chaconne was popular on the stage in Paris, and for a certain time at the Court of France, but that it did not enjoy popular favour, we would certainly be treating our subject very superficially were we content with this statement, and made no attempt to seek the cause for this class favour.

When used as a dance, the Chaconne was set in a way that taxed the artistry and ingenuity of the dancer to the utmost; the steps were extremely complicated, and thus far better adapted to the stage than to the masses whose time for the study of dances was very limited. Moreover, its dignified and noble steps made it far more suitable to the grand salon of Henri Quatre or Louis Quatorze, or to the stage of the Royal Academy of Music, or the opera, than to the villa of the musicloving merchant, or the cottage of the tradesman and worker.

Like the Pavane, the Chaconne was used in France for grand processional and ceremonial purposes; it was frequently performed at the courts of Louis XIII and XIV, the latter sovereign being particularly fond of it. Gaston Vuillier tells us that the famous Gaëtano Vestris (Eighteenth Century) scored his greatest successes with the Chaconne, as did

his still more famous master, Dupré.

To give the steps of the Chaconne as it was danced in France at that period would be almost impossible without the aid of elaborate diagrams, and the difficulty is not lessened by the fact that it more often than otherwise took the form of a set terpsichorean play with pantomime, in the shape of connected sets of different steps, varied as often as the music. But I can state the generalities. All the consulted authorities agree that in nature the Chaconne was between the haute-dance and the basse-dance; that its movement was slow and dignified, yet full of grace and charm, and that the accents were to be as clearly marked in the dance as they were in the music.

Diderot says that 'as the Chaconne contained such a variety of steps and movements -from tender to passionate, and from the proud to the voluptuous-it gave the dancer full opportunity of exhibiting his graces and talents.' The same encyclopedist, and also his contemporary, De Felice, both make the statement that 'the Chaconne was a dance executed on a Chaconne, or on an air of that movement'; and this, I fancy, helps to prove

<sup>1</sup>Copyright, Jeffrey Pulver, 1911.

what I mentioned earlier, that the dance and the variation-music had two distinct origins. Further, the steps demonstrating the tender passions were usually put to the minor variations, while those depicting pride and dignity were danced to the major mode.

In the opera 'Naïs' there is a Chaconne which is no less than an elaborate ballet, in which 'on dispute les prix de la lutte, du ceste, et de la course,' and in it Dupré played and danced

the principal rôle.

Feuillet, in his 'Recueil de Dances,' published in 1704, gives several Chaconnes in diagram; each step is carefully marked by the signs usual in Eighteenth Century choreography, and the whole is beautifully engraved. Among the dances given there is a Chacone (de Phaeton) pour une femme; the same Chaconne is also given in a different setting, 'pour un homme,' with the legend attached: 'Non dancé à l'opera.' Besides these two there is another, also pour un homme (non dancé à l'opera).

It will thus be easy to see that the Chaconne was at the height of its terpsichorean glory in the France of Louis XIII and XIV.

In Spain it was by no means as popular in high circles; in fact, Cervantes, in 'Don Quixote,' thought very little of it, and considered it, a vulgar dance, suitable only for negroes.

In England it did not enjoy any greater popularity. Some few examples of the music are to be found, as we have seen above, but as a dance it never ruled the ball-room, as did the Coranto, the Gaillarde, the Volte, and others. This difficulty in locating examples of the older Chaconne in these islands may, to some extent, be due to the fact that many of the imported foreign dances received fancy names in place of their generic name, and closer study of each would be necessary to decide to which category a particular specimen

belonged.

In Germany the Chaconne was also used as a dance for a comparatively short time, in the second half of the Seventeenth Century (Böhme's 'Geschichte des Tanzes in Deutschland' says the Sixteenth Century), in spite of the endeavours to prohibit it on the part of those who in every age and in every country take it upon themselves to judge the morality or otherwise of every art, science, or pastime. But the decline of the Chaconne in Germany was no more due to that influence than was its decline in the other countries that used it at one time or other. The cause has already been hinted at-the difficulty of the steps and the high artistic standard necessary prevented the dance becoming popular among the masses, or taking root in the village green; and unless it does that, no custom can expect lasting existence.

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FIDDLE-BOOKS (B.T.).—The only one we know is that by Heron Allen—De Fidiculis Bibliographica—but it is out of print and rather dear (about £2). It is compiled in a somewhat worrying manner, but is full of information, mostly first hand.

BROMPTON BARRACKS -- We gave the dates of the various Guarneri in a genealogical tree. It is too long to reprint here.

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The London Opera House.

HE musical event of this year has undoubtedly been the building and opening of the London Opera House, as Mr. Oscar Hammerstein calls his palatial Temple dedicated to the service of music. And if I say that the temple is fully worthy of the cult, I have said all that a musician can be expected to say on matters of archi-But two things must be mentioned before I leave the building and turn to the The first is to congratulate the sole promoter of this gigantic scheme, not only upon his courage in courting in such a Crossus-like manner the fickle goddess, but also upon the thoroughly artistic and satisfying way in which he has carried out his intentions. In no other European Opera-house have I been able to follow the music with so little disturbing interruption and unnecessary noise as in Mr. Hammerstein's building in Kingsway. The other point to deserve remark is the building's excellence from an acoustician's viewpoint; there is absolutely no echo (which in itself is remarkable in a house of its size and style), and the most delicate nuances of the singers' voices can be heard and enjoyed with equal ease in every part of the building.

The desire for perfection did not stop on the hither side of the footlights; the scenery is the most beautiful, natural, and consistent that we have ever seen. Particularly beautiful are the scenes in the last act of 'William Tell' and the garden scene in 'Faust.' The costumes are equally in keeping with the production; we see less anachronism here than we would expect; each period treated seems to have been studied by experts, and the

designs carried out by artists.

The chorus is especially good; the quality is quite above the average, and the time and pitch generally unexceptionable. batable point is whether Mr. Hammerstein is to be congratulated on his principles or not. It depends upon the point of view. If we are to place the music and the plot of the work first, then we have nothing but praise for the principal artists. There is no one in the Hammerstein ensemble who is comparable with the best; but all the artists are comparable with each other, and herein lies the secret of the excellence of the Kingsway productions. No 'star' looms head and shoulders above the others: and the artistic balance is on that account the most perfect we have ever witnessed.

But it must not be imagined they are all faultless; I am still able to generalise, and the greatest general fault of the performances I

have seen up to the time of writing, is a cleaving to that absurd and disturbing custom of singing 'at' the audience instead of giving the deliverance to the others on the stage; an opera is realistic only when the principals live their parts, and do not continually remind us that what we are seeing is but a concert version in costume. It is a fault very easily remedied, and with this removed the result should be as perfect as human agency could make it.

The space at my disposal does not permit me to go into the details of individual performances, but I shall return to the subject later on. In the meantime we can wholeheartedly wish Mr. Hammerstein the great

success he so richly merits.

JEFFREY PULVER.

The St. Petersburg String Quartet .- One of the most welcome visits seems to have been that of this excellent combination of instrumentalists. And this would seem to be London's opinion also, for the three recitals announced, although very well attended, did not suffice for those of their admirers who seized every opportunity of hearing them. Consequently a fourth concert had to be arranged; and, although the notice was very short, the hall was well filled. Technically, there was very little room for improvement when we last heard this quartet, but in the balance there was, and this has been to a great extent corrected. These Russians show the same enthusiasm as made their performances so conspicuous last year, and this enthusiasm transmitted to the audience no doubt explains the deep impression these players obviously make. We heartily congratulate their agents (the newly reorganised N. Vert) upon these thoroughly enjoyable, and excellently managed concerts.

### Christmas.

Invitatio.

Come, awful, lowly Guest! Pass Thou not

Hearts all unlocked for Thee:
Come with Love's silent speed and secrecy,
Love that can hear the bidding of a sigh.
Pass Thou not by.

Come, awful, lowly Guest! Though our hearts' space

Is strait, do Thou make wide.

Our inmost secret chamber; there abide And find in penury a dwelling place: O, Love, Who art responsive to a sigh, Pass us not by.

Oxford, 1911.

JEAN ROBERTS.

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Published by **Joseph Williams**, Ltd., 32, Great Portland Street, W. Ludvig Skütle, 30 melodious studies, op. 66. Bk. I. This is a fine addition to the Berner's Edition, No. 13939a, for the piano. Not difficult. 1/6 nett.

r. This is a fine addition to the Berner's Edition, No. 13939a, for the piano. Not difficult. 1/6 nett. 'Chanson de Florian' (Song of Florian), by B. Godard, with paraphase for Violin and Piano, by William Henley. Price 4/-. This is a delightful setting for the king of instruments. 'Ecole Moderne der Violin.' par William Henley, op. 51. This is Part VI. of this valuable work, and a distinct asset to the fiddle world, in tone production and observer.

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then animato, grazioso vigoroso.

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one's mind. Really good.

Heaviside Concert.-Despite a wild and stormy afternoon, a large audience assembled at the Bath Saloons to listen to a programme from the best masters, and rendered by artists of ability. The occasion was the fourth vocal and instrumental recital by Miss Beatrice Heaviside (contralto) and Mr. C. T. Heaviside (solo violoncello and solo piano), assisted by Mrs. G. H. Handford (pianoforte and accompanist). It was rendered doubly interesting by reason of the first performance of a new Fantasia Suite for pianoforte and violoncello, composed by Mr. C. T. Heaviside. The Fantasia, consisting of preludio and canzone, intermezzo and finale, was rendered in a finished and brilliant manner. A bright and vigorous preludio leads to a canzone of very tuneful character, especially suited to the 'cello, of which Mr. Heaviside is a master. As an excerpt from the Fantasia, it would be welcomed as an acceptable item by all players of the instrument. The following intermezzo is of a brighter and quicker movement than is usually associated with the title, but it is of a very pleasing rhythmical theme, the pianoforte part being most skilfully arranged. Finale is brilliant in style, and the whole Fantasia was received with marked apprecia-Mrs. Heaviside also played as solo. pianist, Chopin in F minor, op. 49, and pieces by Mendelssohn, Débussy, and Moszkowski, with marked precision. The two performers also played Beethoven's Sonata in A for pianoforte and violoncello, op. 69. The broad tones of the opening passages of the allegro, as well as the more delicate and piquant passages of the scherzo, and the oft-recurring theme of the finale allegro vivace, were well interpreted by the players.



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